

Immaterial **Objects**

Works in the **Exhibition**

All works are from the Permanent Collection of the Whitney Museum of American Art. Dimensions are in inches; height precedes width precedes depth.

Whitney Museum of American Art Downtown at Federal Reserve Plaza

Jonathan Borofsky (b. 1942)

Running People at 2,616,216, 1979

Latex paint on wall, dimensions variable

Purchase, with funds from the Painting and Sculpture Committee 84.43

Robert Irwin (b. 1928)

No Title, 1966–67

Acrylic on aluminum with four electric lights,

48 diameter x 13 deep

Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. 68.42

Barry Le Va (b. 1941)

Continuous and Related Activities: Discontinued by the Act of Dropping, 1967 (reconstructed 1990)

Felt and plate glass, dimensions variable

Purchase, with funds from the Painting and Sculpture Committee 90.8a-b

Sol LeWitt (b. 1928)

Lines to Points on a Six Inch Grid. 1st wall: 24 lines from the center; 2nd wall: 12 lines from the midpoint of each of the sides; 3rd wall: 12 lines from each corner; 4th wall: 24 lines from the center, 12 lines from the midpoint of each of the sides, 12 lines from each corner, 1976

White crayon lines and black pencil grid on black walls, dimensions variable

Purchase, with funds from the Gilman Foundation, Inc. 78.1.1-4

Ree Morton (1936–1977)

Signs of Love, 1976

Mixed media, dimensions variable

Gift of the Ree Morton Estate 90.2a-ii

Bruce Nauman (b. 1941)

Untitled, 1965–66

Latex on burlap, 20 x 65 x 40 (variable)

Gift of Mr. and Mrs. Peter M. Brant 76.43

Dennis Oppenheim (b. 1938)

Lecture #1, 1976–83

Wood and aluminum mannequin with felt suit, steel lectern with brass lamp, forty-eight wood chairs, and stereo recording: mannequin, 29 1/2 x 13 x 13; lectern, 23 1/2 x 15 x 21; chairs, 17 1/2 x 7 3/4 x 7 3/4 each
Gift of Professor Donald Wall 83.38a-xx

Judy Pfaff (b. 1946)

Supermercado, 1986

Painted wood and metal, twenty-five units,
100 1/2 x 163 3/4 x 50 overall

Purchase, with funds from the Louis and Bessie Adler
Foundation, Inc., Seymour M. Klein, President, and the
Sondra and Charles Gilman, Jr. Foundation, Inc. 86.34a-y

Alan Saret (b. 1944)

True Jungle: Canopy Forest, 1968

Painted wire, 108 x 216 x 48 (variable)

Purchase, with funds from the Howard and Jean Lipman
Foundation, Inc. 69.7

Whitney Museum of American Art at Equitable Center

Vito Acconci (b. 1940)

False Center for L.A. (or The New York Address), 1978–79

Painted wood construction, speakers, amplifier,
quadrophonic tape deck, and mushroom lamp,
96 1/2 x 49 3/4 x 49 3/4

Purchase, with funds from the Gilman Paper Company and
the National Endowment for the Arts 79.32

Carl Andre (b. 1935)

Twenty-Ninth Copper Cardinal, 1975

Twenty-nine copper plates, 3/16 x 20 x 20 each,
3/16 x 20 x 580 overall

Purchase, with funds from the Gilman Foundation, Inc., and
the National Endowment for the Arts 75.55

Larry Bell (b. 1939)

Untitled, 1970

Glass with plexiglass brackets, 3/8 x 120 x 2
Gift of The Pace Gallery 72.83

Mel Bochner (b. 1940)

Ten to 10, 1972

Stones, 120 diameter

Purchase, with funds from the Gilman Foundation,
Inc. 77.28

Dan Flavin (b. 1933)

Untitled (for Robert, with fond regards), 1977

Pink, yellow, and red fluorescent lights,
96 x 96 across the corner

Purchase, with funds from the Louis and Bessie Adler
Foundation, Inc., Seymour M. Klein, President, the Howard
and Jean Lipman Foundation, Inc., by exchange, and gift of
Peter M. Brant, by exchange 78.57

Judy Pfaff (b. 1946)

Supermercado, 1986

Painted wood and metal, twenty-five units,

100 1/2 x 163 3/4 x 50 overall

Purchase, with funds from the Louis and Bessie Adler

Foundation, Inc., Seymour M. Klein, President, and the

Sondra and Charles Gilman, Jr. Foundation, Inc. 86.34a-y

Alan Saret (b. 1944)

True Jungle: Canopy Forest, 1968

Painted wire, 108 x 216 x 48 (variable)

Purchase, with funds from the Howard and Jean Lipman

Foundation, Inc. 69.7

Whitney Museum of American Art at Equitable Center

Vito Acconci (b. 1940)

False Center for L.A. (or The New York Address), 1978–79

Painted wood construction, speakers, amplifier,

quadrophonic tape deck, and mushroom lamp,

96 1/2 x 49 3/4 x 49 3/4

Purchase, with funds from the Gilman Paper Company and

the National Endowment for the Arts 79.32

Carl Andre (b. 1935)

Twenty-Ninth Copper Cardinal, 1975

Twenty-nine copper plates, 3/16 x 20 x 20 each,

3/16 x 20 x 580 overall

Purchase, with funds from the Gilman Foundation, Inc., and

the National Endowment for the Arts 75.55

Larry Bell (b. 1939)

Untitled, 1970

Glass with plexiglass brackets, 3/8 x 120 x 2

Gift of The Pace Gallery 72.83

Mel Bochner (b. 1940)

Ten to 10, 1972

Stones, 120 diameter

Purchase, with funds from the Gilman Foundation,

Inc. 77.28

Dan Flavin (b. 1933)

Untitled (for Robert, with fond regards), 1977

Pink, yellow, and red fluorescent lights,

96 x 96 across the corner

Purchase, with funds from the Louis and Bessie Adler

Foundation, Inc., Seymour M. Klein, President, the Howard

and Jean Lipman Foundation, Inc., by exchange, and gift of

Peter M. Brant, by exchange 78.57

Eva Hesse (1936–1970)

Untitled (Rope Piece), 1970

Latex over rope, string, and wire, dimensions variable

Purchase, with funds from Eli and Edythe L. Broad, the Mrs.

Percy Uris Purchase Fund, and the Painting and Sculpture

Committee 88.17a-b

Richard Serra (b. 1939)

Left Corner Rectangles, 1979

Oil paintstick on linen, two parts, 147 x 107 each

50th Anniversary Gift of the Louis and Bessie Adler

Foundation, Inc., Seymour M. Klein, President, and the

Gilman Foundation, Inc. 80.2

Keith Sonnier (b. 1941)

Ba-O-Ba, Number 3, 1969

Glass and neon with transformer, 81 1/4 x 122 3/4 x 24

Purchase, with funds from the Howard and Jean Lipman

Foundation, Inc. 69.126

George Sugarman (b. 1912)

Inscape, 1964

Painted wood, 28 x 158 x 115 (variable)

Purchase, with funds from the Painting and Sculpture

Committee 86.10a-i

James Turrell (b. 1943)

Shanta, 1967

Xenon light projection, dimensions variable

Gift of Philip Johnson 81.29

Richard Tuttle (b. 1941)

Grey Extended Seven, 1967

Dyed canvas, 48 1/2 x 59 1/2

Purchase, with funds from the Simon Foundation, Inc., and

the National Endowment for the Arts 75.7

Whitney Museum of American Art at Philip Morris

Mary Lucier (b. 1944)

Ohio at Giverny, 1983

Video installation: two videotapes, color, sound, 18 1/2 min-

utes; seven monitors, progressing in size from left to right,

13 inches, 15 inches, 15 inches, 17 inches, 19 inches, 21

inches, 21 inches; and a synchronous starter,

97 x 268 x 198 overall (variable)

Purchase, with funds from the Louis and Bessie Adler

Foundation, Inc., Seymour M. Klein, President, and

Mrs. Rudolph B. Schulhof 83.35a-j

"Immaterial Objects" presents sculpture by twenty-one artists who sought to redefine and dematerialize the art object. These works, made primarily in the 1960s and 1970s, reject the fixed, permanent objectness of traditional sculpture, taking it off the pedestal to occupy space in new ways. The sculpture presented here is not completely immaterial but possesses a physicality or configuration that is often malleable, evasive, or temporal. Seen together, the works display overlapping and interrelated aspects of three prominent sculptural concerns: immateriality, installation technique, and environmental impact. Dan Flavin, Robert Irwin, Keith Sonnier, and James Turrell use the immaterial phenomenon of light as the main element of their pieces; Mel Bochner, Jonathan Borofsky, Barry Le Va, and Sol LeWitt create works that exist only when assembled and installed on the floor or when drawn or painted directly onto the wall; and the configurations made by Vito Acconci, Mary Lucier, and Dennis Oppenheim are environmental in their incorporation of sound or video and experiential rather than solely visual, audio, or physical in their impact.

There exist precedents for such an approach to art making in Marcel Duchamp's installations and motorized objects, Kurt Schwitters' architectural environments, Alexander Calder's mobiles, and Dada performance events. A more comprehensive rejection of traditional formal sculptural concerns, however, only emerged in America during the 1960s, when artists began to expand upon or break away from the weight and substance of Minimal art by introducing the elements of chance, time, and temporality as integral components. This drive to make impermanent, non-materialistic, and site-specific objects does not fall under the heading of a single movement or generation; rather, over the past twenty-five years, it has incorporated various aspects of Minimalism, Conceptualism, and post-Minimalism. Each artist has adapted a particular aesthetic in order to achieve alternative sculptural forms. A Minimalist approach, as exemplified by Carl Andre, Larry Bell, Dan Flavin, Richard Serra, and James Turrell, focuses on pristine geometric form and purity of materials. Conceptual attitudes, as seen in the work of Mel Bochner and Sol LeWitt, stress pure idea and system over physical realization. A post-Minimal emphasis on infusing abstract objects with content and illusion is found in the sculptures of Eva Hesse, Barry Le Va, Bruce Nauman, Richard Tuttle and Alan Saret. The work of Ree Morton, Judy Pfaff, and George Sugarman is strongly materialistic in its physical makeup. But, in an analogous way to the other artists discussed, they attempt to lessen the mass of the object by structuring the sculpture with disparate, unconnected forms in an open, airy configuration. They diverge from the reductive, minimal expression that characterizes many of the works presented here, by being much more inclusive and expansive and by introducing energetic forms and bright colors.

Collectively, these artists have forged new precepts of sculpture making. Seeking to reject the traditional methods of carving, casting, and modeling, they have introduced a new vocabulary of materials, methods, and situations. They have developed art forms that do not have to be made in the studio and do not have to be made by the artist. They have shifted sculpture's traditional configuration from vertical to horizontal and allowed it to incorporate language, light, architecture, sound, and experience. These artists have redefined the parameters of art and demonstrated that a sculpture can be immaterial and still be an object.

Exhibition **Schedule**

**Whitney Museum of American Art
Downtown at Federal Reserve Plaza**

33 Maiden Lane at Nassau Street

(212) 943-5657

September 11–November 22, 1991

Gallery Hours

Monday–Friday, 11:00 am–6:00 pm

Gallery Talks

Monday, Wednesday, Friday, 12:30 pm

**Whitney Museum of American Art
at Equitable Center**

787 Seventh Avenue at 52nd Street

(212) 554-1000

September 10–December 28, 1991

Gallery Hours

Tuesday–Friday, 11:00 am–5:00 pm

Thursday, 11:00 am–7:30 pm

Saturday, noon–5:00 pm

Gallery Talks

Weekdays at 12:30 pm and 2:30 pm

Saturday at 1:00 pm

**Whitney Museum of American Art
at Philip Morris**

120 Park Avenue at 42nd Street

(212) 878-2453

September 14–November 16, 1991

Gallery Hours

Monday–Saturday, 11:00 am–6:00 pm

Thursday, 11:00 am–7:30 pm

Gallery Talks

Monday, Wednesday, Friday, 1:00 pm

“Immaterial Objects” was organized by Richard Marshall, curator, Whitney Museum of American Art, for simultaneous presentation at all three of the Whitney Museum’s New York City branches. Amy Mizrahi Zorn, manager, Whitney Museum of American Art, Downtown at Federal Reserve Plaza, coordinated the project. The New York presentation of the exhibition is funded by Park Tower Realty and IBM, The Equitable, and Philip Morris Companies Inc.

Selections from the exhibition will also be presented at the Whitney Museum of American Art at Champion, Stamford, Connecticut, February 7–April 8, 1992.

© 1991 Whitney Museum of American Art

945 Madison Avenue

New York, New York 10021

Exhibition **Schedule**

Whitney Museum of American Art Downtown at Federal Reserve Plaza

33 Maiden Lane at Nassau Street
(212) 943-5657

September 11–November 22, 1991

Gallery Hours

Monday–Friday, 11:00 am–6:00 pm

Gallery Talks

Monday, Wednesday, Friday, 12:30 pm

Whitney Museum of American Art at Equitable Center

787 Seventh Avenue at 52nd Street
(212) 554-1000

September 10–December 28, 1991

Gallery Hours

Tuesday–Friday, 11:00 am–5:00 pm

Thursday, 11:00 am–7:30 pm

Saturday, noon–5:00 pm

Gallery Talks

Weekdays at 12:30 pm and 2:30 pm

Saturday at 1:00 pm

Whitney Museum of American Art at Philip Morris

120 Park Avenue at 42nd Street
(212) 878-2453

September 14–November 16, 1991

Gallery Hours

Monday–Saturday, 11:00 am–6:00 pm

Thursday, 11:00 am–7:30 pm

Gallery Talks

Monday, Wednesday, Friday, 1:00 pm

“Immaterial Objects” was organized by Richard Marshall, curator, Whitney Museum of American Art, for simultaneous presentation at all three of the Whitney Museum’s New York City branches. Amy Mizrahi Zorn, manager, Whitney Museum of American Art, Downtown at Federal Reserve Plaza, coordinated the project. The New York presentation of the exhibition is funded by Park Tower Realty and IBM, The Equitable, and Philip Morris Companies Inc.

Selections from the exhibition will also be presented at the Whitney Museum of American Art at Champion, Stamford, Connecticut, February 7–April 8, 1992.

© 1991 Whitney Museum of American Art

945 Madison Avenue

New York, New York 10021